



TENTH ANNUAL

*Altona Collegiate
Christmas Candlelight
Carol Service*

ALTONA BERGTHALER
MENNOMITE CHURCH

8:00 P.M., DECEMBER 11, 1964

Sweet strains of organ music accompanying happy choir voices again proclaim the season of glad tidings. Traditional songs of Christmas and carols of the season intermingle with modern expressions of "Peace on earth, goodwill towards men." We, the Altona Collegiate students, joyously present this message for the tenth consecutive year and join the entire collegiate staff in bringing season's greetings to you, our parents, alumni, and friends.

PROGRAMME

ORGAN PRELUDE *Viola Braun*

PROCESSIONAL (O Come, O Come, Emmanuel),
(Grace Braun, soprano solo) *The Choruses*

I. THE FIRST READING *Robert Buhr*

This, the Old Testament Lesson, is taken from Micah 5:2. Isaiah 40:1-5, and Isaiah 9:2-7.

II. CAROLS — GROUP FIRST *Choristers*

1. "**A CHRISTMAS CAROL**"—Written by Lois Butler, this minstrel style carol was inscribed to the Choir of Christ Lutheran Church in Natick, Massachusetts. It stresses the powerful message of peace found in Christmas.
2. "**LET CAROLS RING**"—This is a Folk Melody from Sweden, with text and arrangement by Charles Black. The music contrapuntally vivifies the message, "Sing Noel!"
3. "**CAROL OF THE BELLS**"—With words and arrangement by Peter J. Wilhousky of the music by M. Leontovich, this Ukrainian Carol has strongly found a warm place in the hearts of lovers of Christmas music.
4. "**CAROL OF THE DRUM**"—In a fairly modern way, Katherine K. Davis has composed this story carol which tells of a poor boy doing what he can do best to honor the Child—he plays his drum.
5. "**MARY HAD A BABY**"—Hall Johnson arranged this Christmas spiritual, the charm of which lies in its story-interest. Victor Friesen sings the solo.

III. THE SECOND READING *Dorothy Hiebert*

The New Testament Lesson consists of Luke 2:7-19.

IV. CAROLS — GROUP SECOND *Male Chorus*

6. "**GOOD CHRISTIAN MEN, REJOICE**"—The words of this familiar carol date from c. 1300 and were translated by John M. Neale in 1853. The melody is 14th century German, arranged by John Stainer.
7. "**THE THREE KINGS**"—In 1862, John H. Hopkins composed the words and the music for this carol, sung either for Christmas or Epiphany. Victor Friesen and Douglas Reimer take the solos.

V. THE THIRD READING *Martha Dueck*

"THE OXEN"—A poem by Thomas Hardy (1840-1928). The poem is based on the old popular belief that cattle kneel at midnight on Christmas Eve, following the example of the animals in the stable of Bethlehem on the night of Christ's birth.

VI. CAROLS — GROUP THIRD *Choristers*

8. "BRING A TORCH, JEANETTE, ISABELLA"—Here is another folk carol, this time traditional French. The arrangement is by Alice Parker and Robert Shaw. The carol tells how the simple village folk react to the news of the birth of the Christ Child.
9. "THE FRIENDLY BEASTS"—Kenneth Downing has arranged this Old English Carol, familiar to most children of the English-speaking world.
10. "THE CHERRY TREE CAROL"—From the mountains of Kentucky comes this Christmas ballad arranged by Alice Parker and Robert Shaw. Grace Braun sings the moving solo that tells how even the cherry tree bowed in honour of the Christ Child to give what it could.
11. "PAT-A-PAN"—The Chorus sings this delightful carol in an approximation of the original Burgundian dialect. An old French air provides the music, and Bernard de la Monnoye (1641-1728) wrote the words. The arrangement is by Katherine K. Davis.

Willie, take your little drum,
Robin, get your fife and come;
Now these instruments we play
For a joyful Christmas day!

When the men of olden days
Sought to bring their Maker praise,
On these instruments they'd play,
And their hearts were light and gay.

God and man this day are one,
Even more than fife and drum;
So these instruments we play,
For a joyful Christmas day!

VII. THE FOURTH READING *Sharon Harder*

Excerpts from "A CHILD'S CHRISTMAS IN WALES" by Dylan Thomas (1914-1953). This narrative sketch, almost a prose poem, takes the form of a conversation with a small boy, probably the writer's son. In response to the boy's "What was it like?" Thomas transports us to a Welsh seaport town, to share the Christmas of his childhood.

VIII. CAROLS — GROUP FOURTH *Girls' Chorus*

12. "AS LATELY WE WATCHED"—The composer, Mary Oyer, has arranged a simple little melody telling of this ever-beautiful night the shepherds experienced on the hills of Bethlehem.
13. "HARK, NOW, O SHEPHERDS"—This is a shepherd carol from Bohemia. The words and music are traditional. A. W. Stellhorn, the arranger, has been quite successful in producing the effect of bells, which adds to the spirit of the festive season.
14. "WHILE BY MY SHEEP"—Here is another of those fine 17th century Christmas carols from Germany translated into the English language and arranged for three-part choral singing.
15. "FAIREST LORD JESUS"—Also known as "Beautiful Saviour," this flowing melody is based on an old Silesian Folk Song dating back to the 17th century and originally sung in German. It has been arranged for girls' chorus by Howard Heise.
16. "WEIHNACHTSGLOCKEN"—This is an old traditional German carol, sung by young and old alike. Its appealing melody suits the words of this fine simple arrangement.

IX. THE FIFTH READING *Grant Thiessen*

"A SONG FOR SIMEON" T. S. Eliot, (1888—), gives us an intellectualized insight into a man's soul through this dramatic monologue. It amplifies one's understanding of one of the minor characters of the Christ-story.

X. CAROLS — GROUP FIFTH *Choristers*

17. "ULLABY"—This last group of selections is classical in content and tone, and it opens with this familiar song by Wolfgang Amadeus Mozart. The English text and the arrangement are by Richard D. Row.

18. "ADORAMUS TE"—Sung in the traditional Latin text, this anthem by Giovanni P. da Palestrina links the extremes of Christ's life together.

We do worship Thee, Jesus,
We do praise and bless Thy most holy name;
Who by Thy cross and precious blood
hast redeemed us, redeemed us,
Lord, Thou hast suffered for us,
Lord Jesus, have mercy upon us.

19. "WIE SCHOEN LEUCHTET DER MORGENSTERN"—Philipp Nicolai in 1599 wrote the melody for this stirring chorale; Johann Sebastian Bach composed the harmony.

20. "HALLELUJAH!"—The Choristers again, with youthful vigour and collegian ambitiousness, sing this, perhaps the best-known of all oratorio choruses.

XI. THE SIXTH READING *Judith Schulz*

"THE ROAD TO BETHLEHEM"—Watson Kirkconnell (contemporary Canadian). This simple lyric shows well how the experience of Christmas for each individual changes from childhood to adulthood. The modern man, beset by the pressures of commercialism, often loses sight of "the road." With the poet, he often wishes he could recapture the simplicity of the childlike Christmas.

CHORAL THREEFOLD AMEN *Choristers*

XII. STILLE NACHT (Grace Braun, Soprano solo) *Choristers*

ORGAN POSTLUDE *Viola Braun*

PERSONNEL

Albert G. Braun	Choirmaster, Choristers and Male Chorus
C. P. Zacharias	Choirmaster, Girls' Chorus
Harry Pauls	Speech Adviser
Viola Braun	Accompanist
Margaret Loewen	Accompanist
Gordon Friesen	Manager
Gary Nickel — Norman Schmidt	
Gordon Friesen — Douglas Reimer	
Betty Friesen — Gwen Reimer	
Grace Braun — Ruth Kehler	

} Marshals